

# The Mole Keeps on Digging

**Animals / Politics / Performance**  
**26.9.-8.10.2017**







## The Mole Keeps on Digging. Animals / Politics / Performance 26.9.–8.10.2017

Festival with works by **Frédérique Aït-Touati, Fahim Amir, Melanie Bonajo, Nicoleta Esinencu, Jack Halberstam, Bruno Latour, Amanda Piña, Alexandra Pirici, Philippe Quesne, Cord Riechelmann, Felix Stalder, Midori Takada, Oxana Timofeeva, Myriam Van Imschoot, Sarah Vanhee, Mariana Villegas, Raluca Voinea a.o.**

Giant fluffy animals roll rocks through their cave, rejoice at the sight of earthworms, make music, and copulate. What, however, seems cute at first soon turns into a massacre and ends in psychedelic sounds. How much human is in a mole, how much mole in a human being?

With its figure of the blind tunnel digger, director and artist Philippe Quesne's last piece "La Nuit des taupes" ("Night of the Moles") opens up a new imaginative perspective: from below, one glances upwards, from the underworld to the surface. "I want to understand," Quesne remarks, "how to protect myself from the world and disconnect myself from it, how to think about it from below rather than above." While moles are typically known to be solitary animals, in Quesne's piece they build a community. And yet they are not simply allegoric figures resembling humankind. They are human and animal at once. The experimental setting of the cave raises an essential question: how can new forms of co-habitation arise from and thrive in unconventional contexts?

Evading human sight, the mole is at once present and absent. Because of its life in caves and its only visible trace, the molehill, it has often been turned into a metaphorical figure representing numerous political, literary, and theoretical ideas. For Marx, the image of the "old mole" describes a person who does not tire to undermine the system, for Kafka the "giant mole" stands for cognitive dissonance and radical subjectivity, Deleuze dismisses the mole fully and turns to the snake instead, noting that its flexibility and agility far exceeds that of the mole. In order to continue this multi-faceted history of ideas and re-investigate the co-habitation of human beings and animals, the festival "The Mole keeps on Digging" elaborates on the imaginary concept that human beings have drawn around the animalistic (mole) figure. In various artistic and theoretical interventions, we invite a change of perspectives and attempt to uncover a tunnel system to an alternative conception of who "we" are. Taking Quesne's figure of the mole as a starting point, the festival "The Mole Keeps on Digging" focuses on a different relation between human and animal, but also questions the meaning of non-identical forms of community through theatre, dance, music, discourse, and film.

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→ German version of this paper on [www.hebbel-am-ufer.de](http://www.hebbel-am-ufer.de)

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# Circulation, Agitation, and Upheaval

“The Mole keeps on Digging” – he does not know how to be any other way. The title of this season’s opening reminds us that this small, furry and blind animal continues to dig its way through layers of soil, finding ever new ways in the process. In the same way, our team at HAU Hebbel am Ufer keeps on moving into new futures. This season, we were inspired by Philippe Quesne’s program “Welcome to Caveland”, which revolves around his current piece “La nuit des taupes” – “Night of the Moles”. We want to take this chance to focus on performative and political languages, on new rooms of possibility and an emerging idea of collectivity. Stage designer and director Philippe Quesne, whose pieces have been shown at HAU Hebbel am Ufer for many years, creates theatre that keeps on searching. It opens up a variety of spaces and asks how apparently insignificant events can, when situated in unfamiliar and unconventional contexts, lead to new forms of contemporary co-habitation.

Philippe Quesne offers us an unfamiliar perspective: from the strange world of the underground we glance up at the earth’s surface. In “The Night of the Moles,” we join giant furry creatures who roll rocks back and forth, rejoice at the sight of earthworms, give birth to a baby mole, bid farewell to a dying relative, and finally find meaning in music and art. While taking us with him on this journey, Quesne plays with the ambivalence inherent in our associations with the world below: seclusion and darkness do here not designate lack or a sign of exclusion, but on the contrary become a refuge offering happy seclusion. At second glance, the mole’s existence is not determined by its lack of sight or the absence of light, but by the sub terra activities, which it carries out in a spirit of cheerful clarity.

While Quesne’s work refers to traditional images, such as Plato’s Allegory of the Cave, it interprets them in new and different ways. With a nod to Nietzsche, who identified closely with the mole’s work mode, he explores the activity of an animal that rifles through our culture’s fundamentals and keeps on digging – and asking – in order to break fresh ground into our well-worn ways of thinking. The mole is more than an allegorical figure: it is human and animal at once.

Elias Canetti, author of “The Secret Heart of the Clock,” has his own take on these human-animal relations: “I went to the animals and was newly awakened by them. It does not matter that they eat with just as much joy as we do because they do not talk about it. I think that animals will be the last, the very last thing in my life that impressed me. I was simply astounded by them. I never touched them. I knew: that is who I am and still, they were, every time, something very different.” Canetti draws out the animals’ otherness, their difference. Human beings can speak to animals, and at times, they will even answer, albeit non-verbally. And yet one always runs the risk that such conversations are mere projections and assumptions. It is our anthropocentric perspective that lets us transmit our own worldview onto others.

“The Night of the Moles” – and a family friendly afternoon event – are complemented by a multi-faceted program offering theatre and dance performances, concerts, installations, lectures, and films. Theorists like Bruno Latour, Cord Riechelmann, Jack Halberstam, or Oxana Timofeeva come together to discuss the figure of the mole, but also to take a look at other conceptual (animal) figures and projections that help us to fan out the abundant meanings inherent in these images. In the same way as the mole, Derrida’s cat, or other animals, theatre is often associated with human self-awareness. While the topos of the blind mole is often connected to its excellent sense of smell, hearing, and touch, it also allows us to depart from its sensory abilities and functions, and focus on the relation between human and non-human senses instead. We do not, however, make this shift in order to create an all too human hierarchical order, but rather to allow for the heterotopia of a “barrier-free” society.

It is precisely this thought that Mariana Villegas picks up in “Dieser Körper mein / Este cuerpo mio”: her work revolves around mutual perception and the question how to evade the classificatory gaze. The effort to escape such – often negatively connoted – glances is anticipated by the actress, who does not conform to normative body images. It is her attempt to personally liberate herself.

In her performance “Dance & Resistance, Endangered Human Movements Vol.2” Amanda Piña traces the body’s potential for resistance – and discusses it before the background of a time in which natural resources are no longer just exploited, but also increasingly privatized.

Myriam Van Imschoot’s performance “What Nature Says” also focuses on sensory practices. Her six performers do not only use their voices and bodies to imitate their “natural” surroundings. They also draw attention to the urgency and futility of a language shared by humans and animals.

A different relation between humans and animals will also serve as the focal point in the works of Sarah Vanhee, Melanie Bonajo, Mikori Takada, Zonal, and Higgs. Their pieces open up questions surrounding the meaning of non-identitary forms of *Communitas*.

The mole keeps on digging, just as we have to carry on. We move into the future, trying to do the seemingly impossible and think alternative emancipatory and temporarily autonomous zones. While we all know that such zones are always at risk and at the mercy of unpredictable and contingent factors, we should nevertheless follow Quesne’s figure of the mole and continue to roll rocks from the underground below to the surface above. Artists can do their bit in following this motion of circulating, roiling, and digging through the earth below our feet – we cordially invite you to join us and get engaged!

We thank the Federal Government Commissioner for Culture and the Media and the Federal Agency for Civic Education, who sponsored the festival within the framework of the Alliance of International Production Houses. ■

*Annemie Vanackere  
and the team of HAU Hebbel am Ufer*

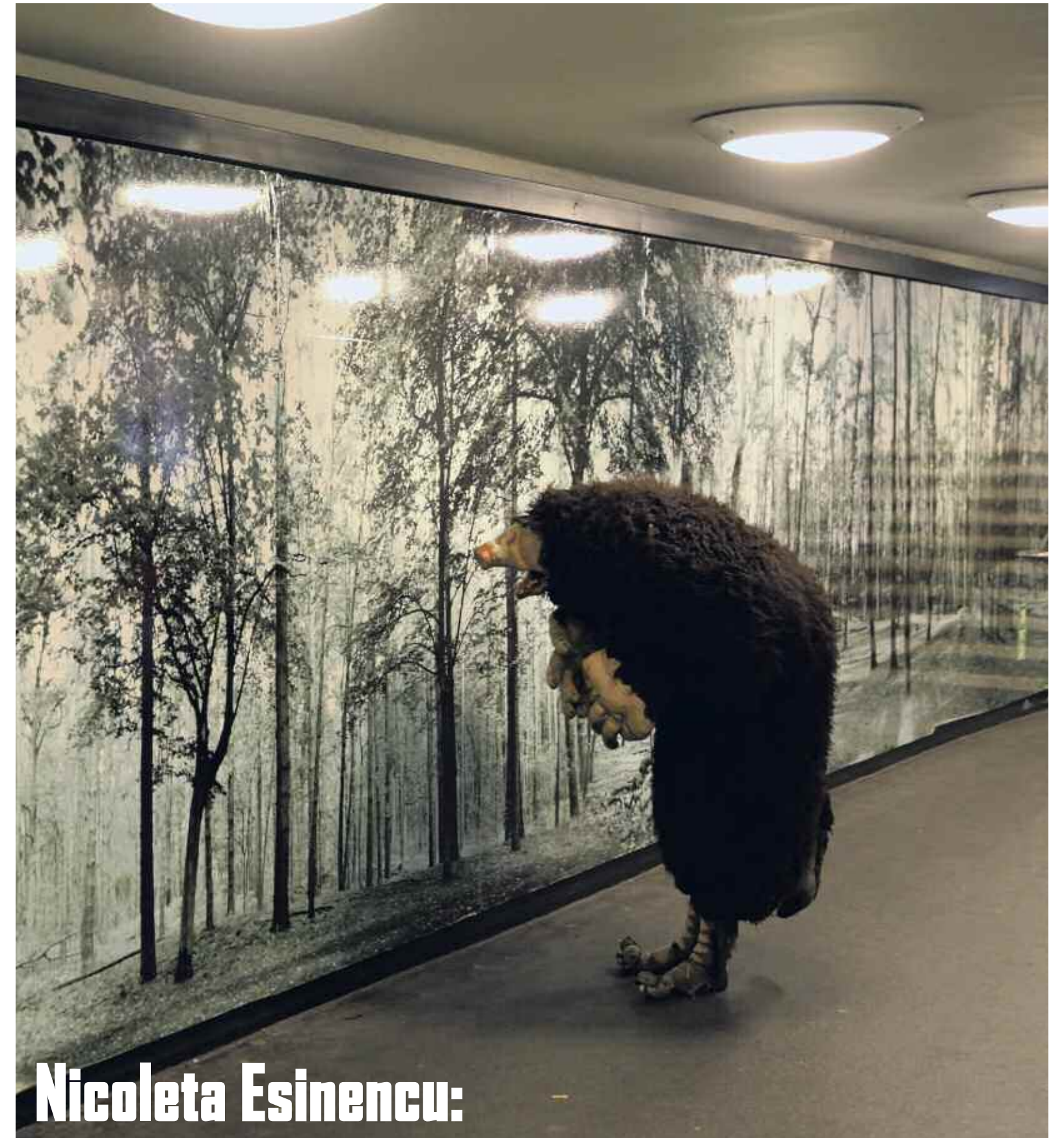




## Amanda Piña:

“The mole has feelers like antenna, like many lips that can feel the environment, taste the surroundings, like a flower mouth. It is blind, but has something like a mustache, which serves the function of tasting and sensing, of understanding the context and finding orientation. It is not a subordinate to the dictatorship of the visual.

I read ‘The Mole keep on Digging’ as the continuation of the undercurrents and under-narratives, of voices that offer other perspectives, other beings, the underrepresented beings of the earth, human beings but also beings other than human, voices that remind us of that which is existential and deep ... The resistance goes on, and yes, it can be a pleasure!”



## Nicoleta Esinencu:

“You cannot get rid of moles. No matter how much you wish to destroy them, how hard you fight or how many ways of fighting you will choose. You cannot get rid of them. The mole will go on, even in the dark. Even if nobody notices it and everyone ignores it. The mole will go on. Vulnerability is what makes it strong. It makes it remarkable.”



# Mole or Serpent?

Zoologist, philosopher, and journalist **Cord Riechelmann** has observed the mole's doings very closely: as a teenager on the soccer fields of his hometown and later from a more philosophical and sociological perspective. What can this blind, tirelessly active animal teach us? Which strategies of social resistance can we deduct from its actions? And why does the serpent triumph over the mole?

The mole keeps on digging, even though the places that it once had the power to severely disrupt have become increasingly rare. Framed by a skinny row of trees and rusty racks as standing room for an audience of perhaps twenty people, soccer fields were a common sight in every little dump of a town before local reforms in the 1970s did away with them. On Sunday mornings, you could observe how the honorary groundkeeper, swearing audibly, would work the hardly recognizable and certainly not playable lawn with spade and pickaxe. The previous night, the field had still been in excellent shape: the lawn had been freshly mowed, the white lines newly drawn with chalk, the nets carefully mended. But then, overnight, the whole field was covered with hundreds of brownish-black dirt hills, the work of two or maybe three moles in less than 12 hours. Over the years, countless games in the county league had to be cancelled as a consequence.

These disturbances were, of course, no tragedy and today, they have become increasingly rare. But whoever was once affected by the moles' doings was later, in the 1980s, quick to counter Umberto Eco's then famous dictum, according to which the soccer field was one of the rare places that could not be revolutionized. West German moles seemed to think differently, yet with an emphasis on 'seemed.' Today, many of the same fields, and the soccer clubs that brought them to life, have been closed down because of a shortage of young players. Others have been merged into larger clubs that have robbed the mole of its easy life: all too often, the fields are either sealed or chemically secured. In a similar way, increasingly intense methods in the agricultural sector, where fields are protected against intruders of all sorts, have made the mole's life a lot more difficult. Although its life beneath fields, lawns, and gardens may not be as miserable as that of the field hamster, it has certainly seen better times.

Gilles Deleuze foresaw this development as early as 1990, when he bid farewell to the mole in his visionary text "Postscript on the

Societies of Control." He wrote that: "the old monetary mole is the animal of the space of enclosure, but the serpent is that of the societies of control." He added that the transition from one animal figure to the other, from the mole to the serpent, is not solely a

**The previous night, everything had still been in excellent shape and then, overnight, the whole field was covered with hundreds of brownish-black dirt hills.**

transition within our regime, but also indicates a shift in our way of life and our relation to one another. He concluded his text by stating that: "the coils of a serpent are even more complex than the burrows of a molehill." This reinforces the impression that certain things within our life in a certain regime and in our

relationships have become more complicated. For Deleuze, the mole and the serpent are more than metaphorical or symbolic figures.

This raises the question what exactly these animals are, and what they are like. How do they act and what do they stand for in order to play such a central role in Deleuze's text? They certainly do not belong to the sort of animal that Deleuze and Guattari define in their chapter on becoming an animal in "A Thousand Plateaus." The mole and the serpent are neither individualized and emotionally determined domestic animals nor Oedipal animals that arise from the anecdotes of our childhood. Yet they are also not the classification or state animals, as can be found in Greek mythology, where they serve as archetypes or models that imply larger structures and series.

A number of theorists, among them Hegel, Marx, and Žižek, have made use of the mole as a metaphorical figure standing for a particular habitus: they associate its subterranean and often invisible rummaging with a work mode dedicated to physical and intellectual change. Hegel may, in this context, have found the most fitting words. In his lectures on the history of philosophy, he says that:

"Spirit often seems to have forgotten and lost itself, but inwardly opposed to itself, it

is inwardly working ever forward, as Hamlet says of the ghost of his father, "Well done, old Mole!" [Brav gearbeitet, wackerer Maulwurf]. Until grown strong in itself it bursts asunder the crust of earth which divided it from the sun, its Notion, so that the earth crumbles away. At such a time, when the encircling crust, like a soulless decaying tenement, crumbles away, and spirit displays itself arrayed in new youth, the seven league boots are at length adopted."

For Hegel, the mole appears as a vehicle for the transition from recognition to the practical implementation of that recognition – so that the soulless and rotten structure of the old spirit will finally collapse fully. In "The Eighteenth Brumaire of Louis Napoleon," Marx focuses more concretely on the physical activity of the mole when he repeats: "Well done, old mole!" Here, the mole's image is not associated with intellectual work: his way of digging through soil is instead aligned with the pursuit of the revolutionary, or with the image of the revolution at large. At the same time, Hegel and Marx both regard the mole's work – disregarding of whether they associate it with the spirit or the practice of the revolution – as essentially subversive and full of purpose. In both visions, the mole's work ends when it bursts through the "crust of the earth" and reaches the kingdom of light – the place of perfect rationality.

**The mole has seen easier times. Today, soccer fields are either sealed or chemically secured.**

In Deleuze's texts, the image of the mole remains tied to this main drive. But because he speaks of the mole in the context of today's societies of control, he can no longer fully reconcile the mole's image with its work mode.

Deleuze, who had a phenomenal sense for creating animalistic images for states and dynasties, knew that the mole could never be an animal representing the state, but would always have to remain a subversive figure. This, however, does not fully answer the question why Deleuze can no longer submit to the traditional image of the mole.

The answer can, however, be found in the fact that for him, the mole is not just a



metaphor, but instead comes close to a “conceptual animal,” an idea one could derive from the “conceptual persona” that Deleuze and Guattari developed in their last book “What is Philosophy?”

This frame can help to better understand the mole, particularly if one pays close attention to the way in which Deleuze and Guattari define the conceptual persona. They for instance trace the transformation of the idiot’s conceptual persona: from the Greek classics, where the idiot designates the private citizen, to Nikolaus von Kues, where he is presented as an inquirer and a person with a great hunger for knowledge, to

Dostojewski’s Aljoscha. For them, the crucial point is that a conceptual persona is neither abstract personification nor symbol or allegory because it is alive, it insists.

The same is true for the mole when considered a “conceptual animal:” it is alive, it keeps on digging, it creates molehills, and thus continues to force us to look at our feet, to check whether we still stand on the foundation on which we have built the brittle buildings of the present.

Real moles, of course, also continue to disrupt the well-groomed lawns and golf courses that bespeak our societies’ prosperity and wealth. The small mounds of earth they leave behind testify to their progressive pursuit of ventilating the ground beneath us. In our hyper-developed societies, however, their radius has shrunk considerably, and so has their number. It is for

**The moles drawn by Hegel, Marx, and Žižek are metaphors that stand for a particular habitus, for subterranean, often invisible ways of working and persistently pursuing physical and intellectual change.**

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this reason that they are the sustainably effective and subversive animal figures that they once were. This may explain why Deleuze bids farewell to the mole’s complex

ways of working and living, and turns to the serpent’s coils instead. He does not simply move from one animal to the other, but rather marks the transition from one subversive movement to the next. And serpents are, in this context, the pre-adapted animals par excellence, simply because they “can swim faster than fish and climb better than apes,” as written by the famous British Anatomist Sir Richard Owen in the 19th century. Today, we know

that they have the power to conquer entire islands and destroy all other life forms in the process, as has been shown by the “Brown tree snake” in Guam, which had been imported on a cargo ship after World War II. In addition, many serpents’ sensory potential is so well developed that they do not even appear negatively effected when their eyesight has been completely destroyed – for instance by seagulls.

Blind or almost blind, its small eyes covered with a thin layer of skin, the mole forms its own image of the world. And yet it must avoid the sight of sun and thus remains confined to its subterranean life. The serpent, in contrast, does not need eyes in order to climb trees, hunt birds and rabbits, or

**Deleuze turns from the mole’s complex ways of working and living to the coils of the serpent.**

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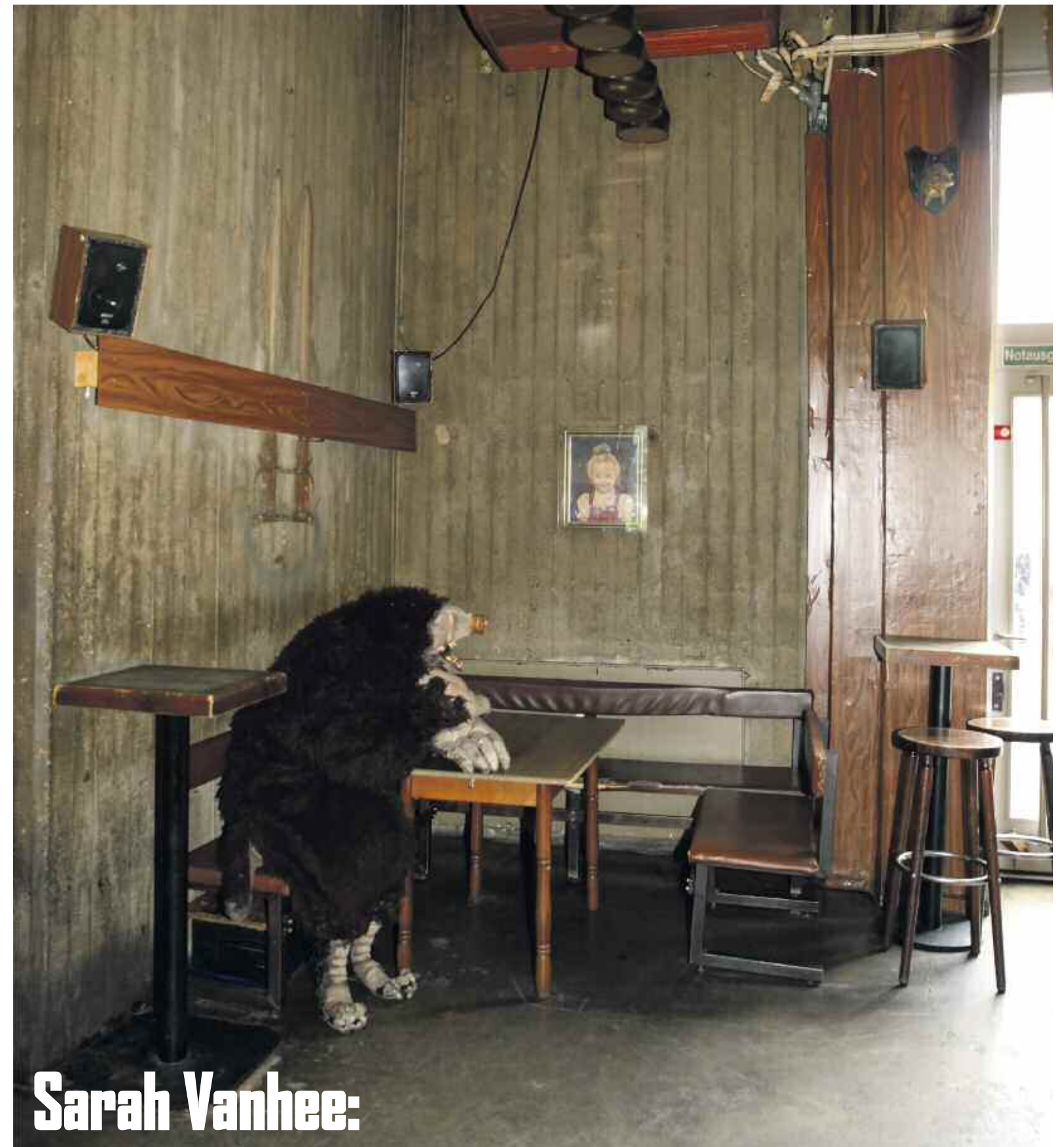
recognize silently encroaching enemies. The organs that enable it to create images similar to those shot with a thermal imaging camera are located outside its eyes, which is why it survives when going blind.

This may be why for Deleuze, the snake’s form of life appeared more resilient against the “joys of marketing” than the mole’s good old way of digging its way through the soil. As Marxist and despiser of Hegel Deleuze knew that the transition from one animal to another does not necessarily annul the work of the first.

In comparison to serpents, moles have advantages, too: they are certainly more resilient to cold and wintry weather. In their subterranean doings, they remain largely unaffected by the climatic conditions on the earth’s surface. They remain active, day and night, all year around. Their life oscillates between short resting periods and more active periods in which they dig and hunt. From time to time, they fall into longer

and deeper sleep, and yet they remain independent of the shifts between day and night. The serpent’s daily rhythm, on the other hand, is fully determined by the temperature outside. Never could they keep up with the mole’s autonomous rummaging.

Moles will keep on digging and will not be surpassed by serpents. Both will work alongside one another or, better yet, together with one another. And yet we cannot expect to create a moleserpent in the process.



**Sarah Vanhee:**

“I don’t know anything about the mole. I read that she’s always at home, making sure her body and her habitat stay in close touch, the self-built corridors fitting her like a glove. Living in self-chosen solitary confinement, she never pays anyone a visit, she never hosts guests. I read that the mole can run backwards through tunnels and turn right round by doing a somersault. Maybe she’s a conservative granny. Maybe she’s an undiagnosed autistic. Maybe she’s an eccentric acrobatic hermit. I am happy not to know anything about the mole!”





## Mariana Villegas:

“We always see less of what it is. We cannot embrace the whole thing with the naked eye. There is an invisible work. That dominates, without our noticing, a job that is located underground and I really have never seen a mole. The land on which we set our feet. Our visible plane. I know moles exist, but I have not been able to prove it.”



## Myriam Van Imschoot:

“The mole goes on, oh yes  
‘What’s going on?’ Add a tone of indignation and ‘What’s going o-o-on?!’ is not about carrying on, but about what should be stopped right-a-way. Beyond that point, it is persistence. I asked the moles crawling and multiplying on my back. Nothing I admire about them, but it’s a matter of perspective, I suppose. To the lover it’s a star galaxy on a girlfriend’s back, to the doctor merely spots that might be cancerous.”





**HAU**



## Frédérique Aït-Touati

Frédérique Aït-Touati is a director and scientific historian at the National Center for Research (CNRS). In her works, she focuses on the relation between fiction and knowledge in the past and present. From 2011 to 2014, she held the position of managing director at Gaïa Global Circus, where she developed plays, conference performances, and installations. In 2015, she co-curated the simulation of an international conference on climate change together with Bruno Latour and Philip Quesne at Théâtre Nanterre-Amandiers. Her works have been shown as part of NA! Fund Academy's guest performance at dOCUMENTA 13 (Kassel) and have been exhibited at The Kitchen (New York), Comédie de Reims, Théâtre Dijon Bourgogne, Théâtre Nanterre-Amandiers, Théâtre du Passage (Neuchâtel), and ZKM (Karlsruhe). Since 2014, she has been head manager of the experimental programme in political arts (SPEAP) at SciencesPo. She is the author of "Fictions of the Cosmos. Science and Literature in the Seventeenth Century" (Chicago, 2011).

## Fahim Amir

Fahim Amir is an author, curator, philosopher, and artist. He studied art and philosophy with influential thinkers like Jacques Derrida and Judith Butler, and has held guest professorships at the Academy of Fine Arts Vienna, University Campinas São Paulo, and University of Art and Design Linz. He works at the intersection of nature-culture, colonial historicity, and urbanism. Amir curated the Live Art Festival 2013 "Zoo 3000: Occupy Species" (Kampnagel, Hamburg) and "Salon Klimbim: von vegetarischen Tigern und utopischen Unterhandlungen" (Secession, Wien). He is co-editor of "Transcultural Modernisms" (Sternberg Press, 2013) and most recently wrote the epilog to the German edition of Donna Haraway's "The Companion Species Manifesto" ("Das Manifest für Gefährten. Wenn Spezies sich begegnen," Merve, 2016). He is currently working on the book project "Schwein und Zeit: Tiere, Politik und Verbrechen" (Nautilus, forthcoming in 2018).

## Melanie Bonajo

In her work, artist Melanie Bonajo examines the paradoxes inherent in ideas of comfort, with a strong sense for community, equality, and body-politics. Through her videos, performances, photographs, and installations, she studies how a subject's relation to technological advances and commodity-based pleasures increases its feelings of alienation and removes its sense of belonging. Bonajo examines, for example, peoples' shifting relationship with nature. Her works have been exhibited and performed at international art institutions, such as Tate Modern (London), Centre for Contemporary Art (Warsaw), the Stedelijk Museum (Amsterdam), the Moscow Biennale, National Museum of Modern and Contemporary Art (Seoul), PPOW Gallery and PS1/MoMA (New York). Her films have been screened at numerous film festivals. In 2017, her "Night Soil" trilogy will be exhibited at Frankfurter Kunstverein and in 2018 as part of her solo exhibition at Bonnefantenmuseum (Maastricht). She is a first-time guest at HAU Hebbel am Ufer.

## Nicoleta Esinencu

In 2010, the playwright and theatre director Nicoleta Esinencu founded the artist collective Teatru-Spălătorie in Chişinău. It was here that she developed productions that were later invited to be performed at numerous international institutions. Her piece "FUCK YOU, Eu.ro.Pal," which premiered at the 51st Venice Biennale in 2010, earned Esinencu widespread international recognition. In 2008, the artist was invited to present at Leipzig Book Fair and in 2010, she was a guest at Internationales Literaturfestival Berlin. Her piece "Clear History" first brought the director to HAU Hebbel am Ufer, where she performed in 2012 as part of the festival "Many Years After ...". Two years later, her productions "Dear Moldova, can we kiss just a little bit?" (with Jessica Glause) and "American Dream" could also be seen at HAU. Her current work "Life" (2016) was commissioned by HAU for the festival "The Aesthetics of Resistance – Peter Weiss 100."

## Jack Halberstam

Jack Halberstam is Professor of Gender Studies and English at Columbia University and has received numerous teaching awards. He holds regular lectures on a variety of themes including Queer Studies, questions surrounding trans-gender, pop- or sub-cultures, and the relation between aesthetics and resistance in the age of late capitalism. In 2015, he held the position of Diane Middlebrook and Carl Djerassi Visiting Professor of Gender Studies at the University of Cambridge. Guest professorships have also brought Halberstam to the University of Pittsburgh as well as George Washington, Princeton, and Alberta Universities. At the moment, Halberstam works on the monograph "WILD THING," which discusses queer anarchy, performance and protest cultures as well as the visual representation of anarchy, and teases out intersections between animality, humanity, and environment. In 2017, Halberstam's "Trans\*: A Quick and Quirky Account of Gender Variance" will be published by University of California Press.

## Bruno Latour

Bruno Latour is one of the most widely known philosophers and sociologists in and beyond France. After completing his studies in philosophy and anthropology, he became increasingly invested in the social sciences. Between 1982 and 2006, he was Professor of Sociology at École normale supérieure des Mines in Paris. Since 2006, he has taught at Institut d'études politiques de Paris, where he also served as scientific director from 2007-2017. Latour has held guest professorships at the London School of Economics and Harvard University. In 2015, he co-curated the simulation of a conference on climate change together with Frédérique Aït-Touati und Philippe Quesne for the Théâtre Nanterre-Amandiers. Latour is a professor at the médialab of Sciences Po Paris. He is a co-founder of the actor-network theory and has written extensively on the relation between science and society. In 2016, his book "Recent Modernity" accompanied a same-titled exhibition. In his most recent publication "Fighting Gaia" (2017), he discusses the new climate regime. Latour has curated numerous international exhibitions, for instance at ZKM Karlsruhe. [www.bruno-latour.fr](http://www.bruno-latour.fr), [Twitter: @AIMEproject](https://twitter.com/AIMEproject).

## Thomas Mahmoud

Thomas Mahmoud is a founding member and previous singer of the band Von Spar. Since having left the band, he has become invested in the deconstruction and recycling of beats and sounds, and explores the idea of music as a form of architecture. As a musician, he has been and is still involved in numerous projects and bands, such as Kubik, Aggro Cologne, lves #1, Khan & Mahmoud, The Nest, Grandmaster Softgott, Mahmoud & Boombastik, Tannhäuser Sterben & das Tod, Black Swan's End, Cake. In his collaboration with Michael Wertmüller, he is part of Higgs.

## Amanda Piña

Amanda Piña is a choreographer, dancer, and cultural worker who was born in Chile during the military dictatorship and currently lives in Vienna. In her works, she integrates non-Western cultural references and perspectives, and discusses structural mechanisms of exclusion. She received a danceWEB stipend in 2006 and a scholarship for aspiring choreographs from Tanzquartier Vienna in 2007. She currently studies at the postgraduate program Curating in the Performing Arts at the University of Salzburg. In 2005, Piña founded nadaproductions with the visual artist, filmmaker, dramaturge, and director Daniel Zimmermann. In 2009, they initiated the Federal Ministry for Movement Affairs (BMfB), an institution that uses bodily perception and movement for the enhancement of consciousness. In the same year, they opened the performance space nadaLokal. Their piece "WAR – Ein Kriegstanz" (2013) earned Piña and Zimmermann international recognition. Their newest work "Dance and Resistance" brings them to HAU Hebbel am Ufer for the first time. [www.nadaproductions.at](http://www.nadaproductions.at), [www.nadalokal.at](http://www.nadalokal.at), [www.bmfb.at](http://www.bmfb.at)

## Alexandra Pirici

Alexandra Pirici is a trained dancer and an artist living and working in Bucharest. Her works belong to the realm of the visual arts, and yet she often presents them in public spaces or theatres. It may be for this reason that her works have been described as continuous performative actions. In 2013, she showed her piece "Globale Exotik" at HAU Hebbel am Ufer, as part of the "Many Years Later ..." festival. In the same year, she was invited to show "An Immaterial Retrospective of Venice Biennale," which she developed in cooperation with Manuel Pelmuş, at the 55th Venice Biennale. Further projects have brought her to internationally acclaimed venues including the Tate Modern in London and Centre Pompidou in Paris. In 2014, after "Delicate Instruments Handled With Care" was shown at Hebbel am Ufer, Pirici performed at MANIFESTA 10 and at the 9th Berlin Biennale. This year, she presents at Skulptur Projekte Münster and has a solo exhibition at nbk Berlin. A gallery version of her HAU co-production "Delicate Instruments of Engagement" premiered at Impulse Festival in 2017.

## Philippe Quesne

Philippe Quesne studied fine arts, visual design, and stage design in Paris. After having worked as a stage designer for various theatre and opera houses, he realized numerous further projects and opened spaces for performances, concerts, and exhibitions. In 2003, he founded Vivarium Studio. In productions like "La démengeaison des ailes" (2003), "L'Effet de Serge" (2007), and "La mélancolie des Dragons" (2008), he combines scenography with visual art and performance. His pieces are shown on international stages. Since 2014, he has been artistic director at the Nanterre-Amandiers theatre. In his work, Quesne creates spaces that function like ecosystems, where the performers explore the dynamics within a community. In 2016, Quesne directed "Caspar Western Friedrich" for Kammerspiele in Munich. He has been a regular guest at HAU for many years. During his most recent visit in 2015, he showed his widely successful production "La mélancolie de dragons."

## Cord Riechelmann

Cord Riechelmann studied biology and philosophy at Free University of Berlin where he taught classes on the social behavior of primates and the history of biological research. As writer and editor for Frankfurter Allgemeine Zeitung, he contributed a regular column. His articles have appeared in various newspapers and journals including Allgemeine Sonntagszeitung, Süddeutsche Zeitung, Merkur, taz die tageszeitung, and Jungle World. In 2013, he published the monograph "Krähen" (Matthes und Seitz) for the series "Naturkunden." His forthcoming article "Wald" will be published by Merve Verlag. Riechelmann has also published a novel called "Wilde Tiere in der Großstadt" (Nicolaische Verlagsbuchhandlung). He has already been a guest at HAU Hebbel am Ufer: for the series "Fearless Speech," he participated in the event "Linke Ästhetik heute?". Riechelmann currently holds a position as lecturer of Studium Generale at Berlin's University of the Arts.

## Felix Stalder

Felix Stalder is Professor of Digital Cultures at Zurich University of the Arts. He is a member of the World-Information Institute (t0) in Vienna and moderator for the international discursive platform Nettime. Since the mid-1990s, he has published widely on digital net cultures and their effects on political life. In his writings, he focuses on the interplay between cultural, political, and technological developments, with particular emphasis on new, commons-based forms of knowledge production, on control societies, copyright, and shifting conceptions of subjectivity. Recent publications include "Digital Solidarity" (PML & Mute, 2014) and "Kultur der Digitalität" (edition Suhrkamp, 2016). In 2012, he co-edited "Vergessene Zukunft. Radikale Netzkulturen in Europa" (transcript Verlag), which he published together with Clemens Appich.

## Midori Takada

Midoria Takada is a percussionist whose career has, for the past 40 years, spanned solo and group projects as well as numerous works developed specifically for the theatre. Her interest in African and Asian percussion traditions has led to a series of LPs including the master piece "Through the Looking Glass" (RCA, 1983) and her collaborative work with Masahiko Satoh "Lunar cruise" (Epic-Sony, 1991), both of which were newly published by WRWT-FWW/Palto Flats in 2017. Over the past two decades, Takada spent more time in theatres than in concert halls and has composed and performed music for numerous theatre productions. Her astounding compositions inspire the imagination: they often begin with simple, transcendental melodies, which slowly evolve into loops and finally burst. Rhythms are so estranged, broken up or condensed, that they lead the listener into completely different realities.

## Oxana Timofeeva

Oxana Timofeeva is Assistant Professor at the European University in St. Petersburg and in addition holds the position of Senior Research Fellow at the Russian Academy of Sciences' Department of Philosophy. Timofeeva is a member of the artist collective Chto Delat? (What's to do?) and vice editor in chief of the journal "Stasis". So far, she has published "History of Animals: An Essay on Negativity, Immanence and Freedom" (Maastricht, 2012) and "Einführung in die erotische Philosophie von Georges Bataille" (in Russian, Moscow, 2009).

## Myriam Van Imschoot

Myriam Van Imschoot lives and works in Brussels. Her work spans performances, sound poetry, vocal pieces, videos, and sound installations. The artist's fascination with communicative forms that enable people to communicate over large distances, culminated in a cycle of works dedicated to yodeling, shouting, waving, and birdsong. "Hola Hu" (2013) and "Kucku" (2014) are yodeling duets. Her production of "What Nature Says," which earned Van Imschoot international recognition, brings her to HAU Hebbel am Ufer for the first time. In her current work, she integrates the voices of collectives, sub cultures, and different communities into her work. Through these collaborative efforts, she created works like "In Koor" (with Willem de Wolf, 2017), "Chorus in CC" (2017), "HElfel" (2016), and "YouYouYou" (2014-2017). Her pieces have been performed internationally, in galleries and at theatres including Kiasma (Helsinki), Actoral (Marseille), Kaaitheater (Brussels), Campo (Gent), Operadagen (Rotterdam), and Operadagen (Rotterdam).

## Sarah Vanhee

Sarah Vanhees artistic practice, which is closely related to performance, visual arts, and literature, is performed in a variety of spatial contexts. In 2014, she was invited by HAU Hebbel am Ufer to show her production "Lecture For Every One," which was presented as part of "Treffpunkte" festival. Assuming the persona of the friendly stranger, she intruded into various gatherings and events. Her HAU co-production "Oblivion" was commissioned for the festival "Spectres of Marx" in 2015. Other works have been shown at institutions and festivals including Kunstenfestivaldesarts (Brussels), Art Centre De Appel (Amsterdam), Arnolfini Gallery (Bristol), iDans (Istanbul), Impulstanzfestival (Vienna), Kiasma (Helsinki), and La Ferme du Buisson (Paris). Among her most recent pieces are "I Screamed and I Screamed and I Screamed" (Video Installation & Performance) and the series "Untitled." Vanhee has written two books, which were published by Onomatopée. She regularly cooperates with CAMPO (Gent) and is a founding member of Manyone, a work structure designed by a group of artists.



# Biographies

## Mariana Villegas

Mariana Villegas lives and works in Mexico. She became a member of the collective Lagartijas Tiradas al Sol in 2007. Villegas produced her first solo piece "Se Rompen las Olas" ("Breaking Waves") in 2012. This project, a co-operation with Lagartijas Tiradas al Sol, became a huge success in Mexico. Villegas was invited to perform it at numerous international festivals and had guest performances in Santiago a Mil (Chile), at VIE Festival (Italien), Radar L.A. (USA), Teatro a una sola voz (Mexiko), and Heidelberger Stückemarkt (Deutschland). Her second performance piece "Este cuerpo mio" ("This Body of Mine") premiered at Munich's Kammerspiele in 2016, as part of the Endstation Sehnsucht festival. It then traveled to Museo Universitario des Chopo in Mexico City. In 2017, Villegas began to work with She She Pop and collaborated on the production of "Oratorium. Kollektive Andacht zu einem wohlgehüteten Geheimnis."

## Raluca Voinea

Raluca Voinea is a curator and art critic living in Bucharest. Since 2012, she has been co-manager of the network tranzit.ro, where she is in charge of the Bucharest branches: a gallery, a community garden, and an orangery that functions as a space for sensitive ideas and plants. Voinea has been co-editor of the "IDEA arts + society" magazine and, since 2012, she is editor in chief of an exhibition collection released by IDEA publishing. In 2013, she was curator of the Rumanian Pavilion at the 55th Venice Biennale, where she presented Alexandra Pirici and Manuel Pelmuș' piece "An Immaterial Retrospective of the Venice Biennale." In 2012, she was a guest at the "Good Guys Only Win in Movies" festival at HAU Hebbel am Ufer. Voinea co-authored "Ein Manifest für das Gynozän. Skizze eines neuen geologischen Zeitalters" with Alexandra Pirici, which appeared in 2015. She currently works with Iulia Popovica on a project that discusses performance art in Rumania and Moldova.

## Michael Wertmüller

Composer and percussionist Michael Wertmüller works predominantly in the realms of new music and jazz. He studied at Swiss Jazz School, Bern University of the Arts, and Conservatorium van Amsterdam. As a percussionist, he was a member of the Bern Symphony Orchestra and a guest performer at the Royal Concertgebouw Orchestra in Amsterdam. In addition to numerous solo concerts, he also played in a variety of chamber music ensembles. His compositions have been performed at many festivals including Donaueschingen Festival, MaerzMusik Berlin, Lucerne Festival, musica viva in Munich, Ultraschall Festival Berlin, and Tel Aviv biennial. Since 2005, he has been teaching at Humboldt University Berlin and the Academy of Arts Berlin. In his collaboration with Thomas Mahmoud, he is part of Higgs.

## Daniel Zimmermann

Daniel Zimmermann's works raise questions about the meaning and sustainability of human action, which they express in the form of installations, performances, and films. Zimmermann shows his works in museum and exhibitions spaces as well as in public places. His films have been invited to numerous festivals including Berlinale, International Filmfestival Rotterdam, and Sundance Film Festival. He currently works on the roadmovie "WALDEN." In 2005, he founded nadaproductions with Amanda Piña. In 2009, they initiated the Federal Ministry for Movement Affairs (BMfB), an institution that uses bodily perception and movement for the enhancement of consciousness. In the same year, they opened the performance space nadaLokal. Their piece "WAR - Ein Kriegstanz" (2013) earned Piña and Zimmermann international recognition. Their newest work "Dance and Resistance" brings them to HAU Hebbel am Ufer for the first time. [www.nadaproductions.at](http://www.nadaproductions.at), [www.nadalokal.at](http://www.nadalokal.at), [www.bmf.at](http://www.bmf.at)

## Zonal

Kevin Martin and Justin Broadrick extract the one percent of Hardcore, which can be found in just about every musical genre, and turn it into perfectly rounded sounds. In the early 1990s, Martin was the driving force behind the Freejazz-Noise ensemble GOD and ran the label Pathological Records, for which he booked the very first gig of Godflesh, at the time the new project of Napalm Death founder Justin Broadrick. Soon after, they began to collaborate and produce songs and albums together, discovering shared preferences: both have a weakness for acoustic extremes, contemporary classical music, quirky soundtracks, anarchic punk, Dub and Electronic music no longer composed solely for Metal fans. In order to fuse these influences, they founded the project Techno Animal. Soon, new musical genres like "Death Jungle" or "Scrum'n'Bass" were invented to accurately describe Techno Animal's music. On one of their albums, they combined their own variation of Hip hop with remnants of Jazz, Industrial, and Dub. While one half of the tracks were amplified by MCs, the other half was pure instrumental madness. Yet all that now belongs to the past. Techno Animal does no longer exist. The duo moves onto new territories. Their new project Zonal will premiere at HAU Hebbel am Ufer.



**Philippe Quesne:**

"Yes the mole goes on, again and again she digs, just like in a Samuel Beckett's text. There are no borders underground, she's free, of course, but needs to survive. Onstage, that is fiction. My moles have the chance to play theater. They draw, paint, and make music like humans. It's kind of a utopian mole world. I don't make theater without utopia. Moles are considered harmful. The word "harmful" is interesting in the realm of art. What is harmful? Artists, are they harmful?"





## Alexandra Pirici:

“Most of my works have been described as ‘ongoing actions’ – emphasizing the continuity of the performative proposal, the lack of a clear beginning or end, and the persistence of the work – its lasting temporality in an exhibition space, a public space, or a theatre space. So if the mole also stands for an obstacle course, something that insists, persists, and that keeps on discovering new ways, ways that lead out, through or around an issue, then I hope that I am not too unlike it.”

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## Philippe Quesne The Night of the Moles The Parade of the Moles The Afternoon of the Moles 26.–30.9. / HAU2 and urban space

Category B

“The Night of the Moles” invites us to get in touch with a new species of moles that dwell in their subterranean retreat, waiting for their audience. Blind but persistent, the furry giants muddle through everyday life, rolling stones back and forth like successors to Sisyphus, thereby providing a visionary retrospective of human cultural revolution. Playful, greedy, congenial and sometimes fatally aggressive, they explore the more profound reasons for their existence in the underground and gradually discover an appreciation for art and the ritual. It doesn’t take long for the moles to make the entire underworld quake with the finest psychedelic sounds. Director and set designer Philippe Quesne, a master of the magical and the bizarre and a regular guest at HAU Hebbel am Ufer, opens the gates to the underworld for both adults and, with “The Afternoon of the Moles”, also for children. On the second day of the festival the moles will leave the stage and go out on an expedition through Berlin. With penetrating curiosity they will work their way through the streets and back to HAU Hebbel am Ufer.

Production: Nanterre-Amandiers, Centre dramatique national with support of Fondation Hermès as part of the programme “New Settings”. Co-production: steirischer herbst (Graz), Kunstenfestivaldesarts (Brussels), Théâtre Vidy-Lausanne, La Filature – Scène nationale (Mulhouse), Künstlerhaus Mousonturm (Frankfurt a. M.), Théâtre National de Bordeaux Aquitaine, Kaaitheater (Brüssel), Centre d’art Le Parvis – Tarbes, NXTSTP – Cultural Programm of the EU. With the kind support of Institut français as part of “Frankfurt auf Französisch – Frankreich Ehrengast der Frankfurter Buchmesse 2017”. Supported within the framework of the Alliance of International Production Houses by the Federal Government Commissioner for Culture and the Media.

## Midori Takada Concert

26.9. / HAU1

20,00 €, reduced 15,00 €

Midori Takada is an excellent Japanese composer and percussionist. Her minimalist, contemplative music puts sensory perception to the test, creating transcendental pleasure for the ears.

Supported within the framework of the Alliance of International Production Houses by the Federal Government Commissioner for Culture and the Media.

THEATRE

## Sarah Vanhee The Making of *Justice*

27.9., 7.10. / HAU2

Dutch with English subtitles / Category E

Seven prisoners work on the script for a thriller. Like the protagonist of the film, they are all convicted murderers. In their attempt to develop the story, they draw on their own experience, imagination, and desire. It is hard to tell whether they use fiction in order to affirm, transform, or overcome their current situation. The film discusses criminality as a parallel reality and explores the nature of justice. In doing so, it raises the question what society could look like if it was oriented towards healing rather than retribution.

Production: Sarah Vanhee and Manyone vzw. Co-production: Kunstencentrum BUDA (Kortrijk). Supported within the framework of the Alliance of International Production Houses by the Federal Government Commissioner for Culture and the Media.

## Mariana Villegas / Lagartijas Tiradas al Sol Este cuerpo mío / This Body of mine

28.–30.9. / HAU3

Spanish with German surtitles / Category D

“Are we more than just our bodies?” asks Mariana Villegas. The protagonist of the solo evening opens up conventional views for discussion, attending to the difference between people who appear desirable and those whose appearance does not fit the norm. Even as an identifiably “Mexican” woman, Villegas finds herself excluded and beyond the standards defined by the beauty industry. “Este cuerpo mío” shows the necessity of redefining our understanding of the body.

Co-production: Teatro Línea de Sombra (Mexico), Lagartijas Tiradas al Sol (Mexico), Münchner Kammerspiele. Supported within the framework of the Alliance of International Production Houses by the Federal Government Commissioner for Culture and the Media.

## Myriam Van Imschoot What Nature Says

4.+5.10. / HAU3

Category C

Van Imschoot’s intermedial approach is based on gestures, phenomena, and voices that have been lost or remain unnoticed. In “What Nature Says,” six performers imitate their “natural surroundings” solely with the help of their voices and bodies. Birdsong, but also chainsaws, play a crucial role in a performance that oscillates between listening and watching. This ecological fairytale speaks, with a sense of urgency and futility, of human and animalistic attempts to communicate.

Production: Hiros (Brussels). Coproduction: Kunstencentrum BUDA (Kortrijk), Kaaitheater (Brussels), Kunstenwerkplaats Pinafabriek (Brussels). In collaboration with: PACT Zollverein (Essen). Supported by the Flemish Government. Supported within the framework of the Alliance of International Production Houses by the Federal Government Commissioner for Culture and the Media.

FILM

PERFORMANCE

PERFORMANCE DANCE

## Alexandra Pirici Delicate Instruments of Engagement

Ongoing Action / 4.–7.10. / HAU1

English (Language no problem) / Category C

Alexandra Pirici’s new work is a subjective selection of reconstructed images, situations, Internet memes – from the broadcast of Ceaușescu’s execution to Melania Trump and Michelle Obama’s similar public speeches. The ongoing performative action roams across the past, present and future and reflects on today’s porous boundaries between politics and pop culture. The audience can repeatedly choose different beginnings for a variety of narratives.

Production: FFT Düsseldorf, Impulse Theater Festival. Co-production: HAU Hebbel am Ufer, Kunsthalle Düsseldorf, Kunstverein für die Rheinlande und Westfalen, National Centre of Dance (Bukarest), Tanzquartier Wien. Funded by: Ministry for Family, Children, Youth, Culture and Sports of Nordrhein-Westfalen and the NATIONALES PERFORMANCE NETZ. Co-production Funding Dance by the Federal Government Commissioner for Culture and the Media based on a decision by the Bundestag. Supported within the framework of the Alliance of International Production Houses by the Federal Government Commissioner for Culture and the Media.

## Houseclub presents: Nicoleta Esinencu Under Europe

5.+6.10. / HAU3 Houseclub

Admission free

In their 9th Houseclub, ninth-grade school students of Hector-Peterson-Schule meet author and director Nicoleta Esinencu in order to discuss the values Europe that Europe represents and promises today. Together, they will ask how political messages can affect our daily lives. Esinencu, who lives and works in the Republic Moldova, has already presented pieces like “Clear History”, “American Dream,” and “Life” at HAU Hebbel am Ufer. Together with the students, she will trace personal and less personal European tales and reinterpret global developments in local contexts.

An event series by HAU Hebbel am Ufer. Supported within the framework of the Alliance of International Production Houses by the Federal Government Commissioner for Culture and the Media. With the friendly support of Neuer Berliner Kunstverein (n.b.k.).

PERFORMANCE

## Amanda Piña / nadaproductions Dance & Resistance, Endangered Human Movements Vol. 2

5.+6.10. / HAU2

Category C

“Dance & Resistance” explores dances and social practices that anthropologists have defined as “ritualistic” in the course of the last century. These dances – banned, persecuted or distorted beyond recognition in order to serve the goals of colonization – reappear in a performance whose various embodiments translates them into the here and now. The piece explores the potential resistance of the body in the context of neoliberal market economy and the increased privatization of natural resources.

Production: nadaproductions.at. Coproduction: deSingel internationale kunstcampus (Antwerp), Tanzquartier Wien. Supported by: MA7 - Kulturabteilung der Stadt Wien, BMFB - Bundesministerium für Bewegungsangelegenheiten, BKA Kunst und Kultur – Bundeskanzleramt Österreich. The project Endangered Human Movements is supported by: Impulstanz - Vienna International Dance Festival, NAVE - Creation and Residence Center (Santiago de Chile), Tanzquartier Wien, STUK (Leuven), Hellerau (Dresden). Supported within the framework of the Alliance of International Production Houses by the Federal Government Commissioner for Culture and the Media.

## Zonal & Higgs (Mahmoud/Wertmüller) Final Concert

8.10. / HAU2

15,00 €, reduced 12,00 €

A unique musical language composed of e-music, grind-core, and power electronics, recorded on planet Mars, on the rooftops of collapsing buildings. Thomas Mahmoud and Michael Wertmüller’s diverse musical backgrounds complement each other in Higgs, where they are fused into an extraordinarily explosive mix of uncompromised white noise, super fast bass riffs, hard cuts, and extreme contrasts. Speed-metal and grind-core elements meet free jazz und power electronics. Higgs’ compositions are extremely precise. They build highly charged tension between strict control and escalation: this is music full of contrasts and confrontations – aggressive, fast, abstract, and without the need to tell a story, it derives its ideas solely from its own substance.

Supported by the Federal Agency for Civic Education.

DANCE

MUSIC

## Melanie Bonajo Night Soil – Nocturnal Gardening & Manimal

28.–30.9., 5.+6.10., 8.10. / HAU2

Admission free

Visual artist Melanie Bonajo’s work is shaped by her critical stance towards capitalism and her ambivalence regarding the blind celebration of progress. “Night Soil – Nocturnal Gardening” draws portraits of four women who have created communities in which they enter into intimate and sustainable relationships with their environments. They do not simply articulate a pessimist critique of civilization, but seek to establish new agreements between humans, animals, and nature. To achieve this goal, they take cues from social movements and structures of self-organization. It is for this reason that “Manimal” also bespeaks the desire for an intimate relationship with the environment.

Supported by the Federal Agency for Civic Education. Courtesy of AKINCI & the artist.

FILM



# We Are Animal

✈ DIALOGUE

**Lectures by Cord Riechelmann, Raluca Voinea, Felix Stalder, Bruno Latour, Oxana Timofeeva, Fahim Amir and Jack Halberstam**

In seven lectures theorists investigate the (social) figure of the mole from various perspectives. In his opening lecture, the zoologist, philosopher and journalist Cord Riechelmann takes a look at the real life of moles, exploring what we might learn from them. Art theorist Raluca Voinea looks at the mole as a double agent, while media theorist Felix Stalder retraces the figure of the whistleblower. Originating from Platon's cave, Bruno Latour together with director Frédérique Aït-Touati developed a spectacular lecture-performance. Philosopher Oxana Timofeeva compares three conceptual (animal) metaphors – Hegel's Owl of Minerva, Benjamin's Angel of History, and Marx's Old Mole. She joins the Animal Studies activist Fahim Amir, who perceives pigeons as "flying moles" and understands them as multi-polar compasses of contemporary animal politics. They will discuss questions of history, truth, and the coproduction of real utopias. Jack Halberstam investigates the animal-revolutionary potential of animated films.

Supported by the Federal Agency for Civic Education.

## Cord Riechelmann: Der Maulwurf macht weiter

✈ DIALOGUE

Opening Lecture

26.9. / HAU2

German / Admission free

That Gilles Deleuze replaced the figure of the mole with that of the snake in our societies of control did of course not have an actual effect on the mole's life. So what did Deleuze – who had an high sensibility for the actual life of animals, and not just their metaphorical meanings – have in mind when he said that the transition from one animal to the other, from the mole to the serpent, did not only indicate a transition in regimes, but also in our way of life and our relation to others?

A glimpse at the real life of moles, who are not only good at digging but also excellent swimmers, can help us just as much as looking at the snake's reality: both ways of life offer insights that can help us to understand Deleuze who suggested that the image of the snake represents our new lifestyle and the shift in our relation to others.

## Raluca Voinea: I am a Mole and I Live in a Hole

✈ DIALOGUE

Lecture followed by a talk / Moderation: Cord Riechelmann

27.9. / HAU2

English / Category E

The presentation will depart from the imaginary of the underground as a refuge and as a place of resistance building. The solitary figure of the mole will accompany a series of excursions through the chthonic propensities of cultural and activist practices, seen on the backdrop of and opposed to a battle for the sun and the upper land. There will be wandering in the depths of post-apocalyptic shelters and wondering why there is not more pas-

sion in the claim of the 99% for the light. Other figures from the mole's peers within darkness, such as the rat and the bat, will be summoned to a discussion on how to develop other senses when sight is obscured and how to invoke the good spirits of the underworlds.

## Felix Stalder: Exploding the Box

✈ DIALOGUE

Lecture followed by a talk / Moderation: Nina Scholz

29.9. / HAU2

German / Category E

Whistle-blowing (which is different from leaking) is an emergency measure for those who still believe that power should be accountable and its agency transparent to those affected by it and have the power to chance it. This might also explain why there are so few leaks in undemocratic societies as such an assumption makes no sense there. Thus, whistle-blowing is a last-stop attempt to save democracy, to explode the black box for the people to peer into it.

## Bruno Latour / Frédérique Aït-Touati: INSIDE

✈ PERFORMANCE ✈ DIALOGUE

Afterwards: Artist Talk / Moderation: Cord Riechelmann

30.9. / HAU1

English / Category D

In a spectacular lecture-performance developed with director Frédérique Aït-Touati, Bruno Latour reflects on the relation between human beings and their environment. Plato's cave is no potential retreat for the sociologist of science, but symbolizes our lives within the fragile stratosphere of the Earth. There is no outside in which we could exist beyond the "critical zone".

Non-humans and natural forms should be viewed as part of another topology, the gaïa-graphy.

Production: Compagnie AccenT. Co-production: Nanterre-Amandiers Centre dramatique national, Künstlerhaus Mousonturm (Frankfurt a. M.). Supported by the Federal Agency for Civic Education.

## Oxana Timofeeva: What Does the Mole See? / Fahim Amir: Pigeon Vision / Fliegende Maulwürfe

✈ DIALOGUE

Lectures followed by a talk / Moderation: Cord Riechelmann

6.10. / HAU2

English / Category E

### Oxana Timofeeva: What Does the Mole See?

The figure of the mole is one of the three conceptual animal metaphors for the historical processes. The other two are Hegel's owl of Minerva and Walter Benjamin's angel of History (the latter being understood as a kind beast). These three creatures definitely have something in common: there is something in their shape that makes one think of how a paradoxical movement of/within/towards history can be embodied. Oxana Timofeeva will compare the three ways of such an embodiment, focusing on the question: what do these animals see?

### Fahim Amir: Pigeon Vision / Fliegende Maulwürfe

While mineworkers kept so many pigeons during the Ruhr area's high times that they were called "flying moles," they became known as the dirty angels of Fordism after they lost their economic functions. Today, for instance in Donna Haraway's writings, they have become the cooing stooges that attend to our understanding of technological bio-power at the advent of the third Christian millennium. Fahim Amir will retrace the choreography of a pigeon dance in order to take a closer look at a political bestiary, in which moles, dogs, tigers, and pigeons play the roles of siblings in a drama of tactical bio-politics. If you are feeding pigeons, you're feeding moles, too.

## Jack Halberstam: Animal Anarchy and "The Secret Life of Pets"

✈ DIALOGUE

Lecture followed by a talk / Moderation: Sonja Eismann

8.10. / HAU1

English / Category E

In the animated film "The Secret Life of Pets," an underground community of abandoned animals comes together to start a revolution and fight against human tyranny. Drawing connections to films and books about animal revolt, theorist Jack Halberstam raises crucial

questions about love, dissent, animal anarchy, wild feminism, and the revolutionary potential of pets while focusing on the intimate relation between humans and animals.



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### Photo Series

For the photo series depicted in this magazine, photographer Dorothea Tuch accompanied one of the protagonists of Philippe Quesne's "The Night of the Moles" through Berlin. The photograph on page 16/17 was taken by Jörg Baumann in Frankfurt am Main, as part of the "Parade of the Moles".

### Imprint

**Concept of "The Mole keeps on Digging. Animals / Politics / Performance":** Annemie Vanackere, based on an idea by Philippe Quesne / **Programme:** Ricardo Carmona (dance), Zuri Maria Daif (music), Pascal Jurt (discursive programme: "We Are Animal"), Aenne Quiñones (theatre), Sarah Reimann (dramaturgy) / **Editors:** Annika Frahm, Pascal Jurt, Sarah Reimann / **Translations:** Mieke Woelky / **Proofreading:** Iris Weißenböck / **Graphic Design:** Jürgen Fehrmann / **Published by:** HAU Hebbel am Ufer, 2017 / **Artistic & Managing Director:** Annemie Vanackere

### Adresses

HAU1 – Stresemannstr. 29, 10963 Berlin  
 HAU2 & WAU – Hallesches Ufer 32, 10963 Berlin  
 HAU3 – Tempelhofer Ufer 10, 10963 Berlin

# Festival calendar: The Mole Keeps on Digging

## Tue 26.9.

18:00 / HAU2  
*Discursiv programme "We Are Animal":*  
**Cord Riechelmann**  
 Opening Lecture: Der Maulwurf macht weiter  
DIALOGUE / German  
 19:00 / HAU2  
**Philippe Quesne**  
 The Night of the Moles  
THEATRE  
 21:00 / HAU1  
**Midori Takada**  
 Opening Concert  
MUSIC

## Wed 27.9.

16:00 / Outdoor  
**Philippe Quesne**  
 The Parade of the Moles  
 The venues will be announced on 15 September on [www.hebbel-am-ufer.de](http://www.hebbel-am-ufer.de)  
THEATER  
 19:00 / HAU2  
*Discursiv programme "We Are Animal":*  
**Raluca Voinea**  
 I am a Mole and I Live in a Hole  
 Moderation: Cord Riechelmann  
DIALOGUE / English  
 21:00 / HAU2  
**Sarah Vanhee**  
 The Making of Justice  
FILM / Dutch with English subtitles

## Thu 28.9.

12:00 / HAU2  
**Philippe Quesne**  
 The Afternoon of the Moles  
 Suitable for children from 6 years  
THEATRE  
 19:00 / HAU3  
**Mariana Villegas / Lagartijas Tiradas al Sol**  
 Este cuerpo mio / This Body of Mine  
THEATRE / Spanish with German surtitles  
 20:30 / HAU2  
**Philippe Quesne**  
 The Night of the Moles  
THEATRE  
 Afterwards: Artist Talk with Philippe Quesne and Annemie Vanackere / Moderation: Eberhard Spreng

## Fri 29.9.

19:00 / HAU2  
**Philippe Quesne**  
 The Night of the Moles  
THEATRE  
 21:00 / HAU2  
*Discursiv programme "We Are Animal":*  
**Felix Stalder**  
 Exploding the Box  
 Moderation: Nina Scholz  
DIALOGUE / German  
 21:00 / HAU3  
**Mariana Villegas / Lagartijas Tiradas al Sol**  
 Este cuerpo mio / This Body of Mine  
THEATRE / Spanish with German surtitles

## Sat 30.9.

19:00 / HAU1  
*Discursiv programme "We Are Animal":*  
**Bruno Latour / Frédérique Aït-Touati**  
 INSIDE  
PERFORMANCE / DIALOGUE / English  
 Afterwards: Artist Talk with Bruno Latour, Frédérique Aït-Touati and Cord Riechelmann  
 21:00 / HAU2  
**Philippe Quesne**  
 The Night of the Moles  
THEATRE  
 21:00 / HAU3  
**Mariana Villegas / Lagartijas Tiradas al Sol**  
 Este cuerpo mio / This Body of Mine  
THEATRE / Spanish with German surtitles  
 23:00 / WAU / Admission free  
**Party**  
MUSIC

## Wed 4.10.

18:00-22:00 / HAU1  
**Alexandra Pirici**  
 Delicate Instruments of Engagement  
 Ongoing Action  
INSTALLATION / PERFORMANCE / English (Language no problem)  
 20:00 / HAU3  
**Myriam Van Imschoot**  
 What Nature Says  
PERFORMANCE / DANCE

## Thu 5.10.

18:00-22:00 / HAU1  
**Alexandra Pirici**  
 Delicate Instruments of Engagement  
 Ongoing Action  
INSTALLATION / PERFORMANCE / English (Language no problem)  
 18:00 / HAU3 / Admission free  
**Houseclub presents:**  
**Nicoleta Esinencu**  
 Under Europe  
 Together with students from Hector-Peterson-Schule  
PERFORMANCE  
 20:00 / HAU2  
**Amanda Piña / nadaproductions**  
 Dance & Resistance, Endangered Human Movements Vol. 2  
DANCE  
 Afterwards: Artist Talk  
 20:00 / HAU3  
**Myriam Van Imschoot**  
 What Nature Says  
PERFORMANCE / DANCE

28.-30.9., 18:00-22:00, 5.+6.10., 8.10., 17:00-22:00 / HAU2 / Admission free

**Melanie Bonajo**  
 Night Soil – Nocturnal Gardening (2016, English, 49:47 min) & Manimal (2012, English, 4:28 min) / FILM

**Festival ticket: 3 shows for 30,00 €, reduced 20,00 € (choose from 26.9. to 8.10.)**

**Tickets**  
 Category A: (30,00 €) / 25,00 € / 20,00 € / 15,00 € / (10,00 €), reduced 10,00 €  
 Category B: 20,00 € / 15,00 € / (12,00 €), reduced 10,00 €  
 Category C: 15,00 € / (12,00 €), reduced 10,00 €  
 Category D: 13,00 €, reduced 8,00 €  
 Category E: 8,00 €, reduced 5,00 €

Prices in parentheses depending on event. A limited number of discount tickets is available for students, young people doing voluntary civil service, welfare recipients, recipients of unemployment services I/II, disabled persons with identification, young people doing military service, work trainees, and those receiving assistance in the context of asylum. An identification card must be presented in person in order to qualify for the discount.

### Box Office

Online: [www.hebbel-am-ufer.de](http://www.hebbel-am-ufer.de) / Box office HAU2: Tel 030.259 004 -27, tickets@hebbel-am-ufer.de / Monday to Saturday from 3 p.m. until one hour before the performance begins, on days without a performance from 3 to 7 p.m. Closed Sundays and holidays.

## Fri 6.10.

11:00 / HAU3 / Admission free  
**Houseclub presents:**  
**Nicoleta Esinencu**  
 Under Europe  
 Together with students from Hector-Peterson-Schule  
PERFORMANCE  
 17:00-21:00 / HAU1  
**Alexandra Pirici**  
 Delicate Instruments of Engagement  
 Ongoing Action  
INSTALLATION / PERFORMANCE / English (Language no problem)  
 19:00 / HAU2  
**Amanda Piña / nadaproductions**  
 Dance & Resistance, Endangered Human Movements Vol. 2  
DANCE  
 21:00 / HAU2  
*Discursiv programme "We Are Animal":*  
**Oxana Timofeeva**  
 What Does the Mole See?  
**Fahim Amir**  
 Pigeon Vision / Fliegende Maulwürfe  
 Moderation: Cord Riechelmann  
DIALOGUE / English

## Sat 7.10.

17:00-21:00 / HAU1  
**Alexandra Pirici**  
 Delicate Instruments of Engagement  
 Ongoing Action  
INSTALLATION / PERFORMANCE / English (Language no problem)  
 19:00 / HAU2  
**Sarah Vanhee**  
 The Making of Justice  
FILM / Dutch with English subtitles  
 Afterwards: Artist Talk

## Sun 8.10.

18:00 / HAU1  
*Discursiv programme "We Are Animal":*  
**Jack Halberstam**  
 Animal Anarchy and "The Secret Life of Pets"  
 Moderation: Sonja Eismann  
DIALOGUE / English  
 20:00 / HAU2  
**Zonal & Higgs**  
 Final Concert  
MUSIC





Quelle: www.zeno.org / 1. September 2017